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AUTHOR Quinly, William J.
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ABSTRACT

Current trends in cataloging nonprint materials and the new Association for Educational Communications and Technology (AECT) cataloging standards are discussed. The bulk of this paper is composed of suggestions for cataloging nonprint material by organizing data into prescribed areas, each of which contains one or more elements of information. (DS)

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PROSPECTS FOR CONCENSUS IN THE CATALOGING OF NONPRINT MATERIALS

William J. Quinly

Those of you who have been involved in the cataloging of nonprint materials know that there are dozens of sets of rules being promulgated, and literally hundreds of local adaptations. At a time when most other facets of this profession seem to be moving toward standardization of format and terminology, the nonbook catalogers are doggedly independent.

Although some differences in opinion are still obvious, considerable progress has been made in the eight years since AECT organized its first cataloging task force. Most of the general agreements have come in the last few years, and this meeting of the minds will be further expedited by the recently published revision of Chapter 12 of the Anglo-American Cataloging Rules. There have been several earlier drafts of this paper, and most interested parties have had the opportunity to make their inputs. The Library of Congress document, along with the publications of the Library Association, the Canadian Library Association and the Association for Educational Communications and Technology, better known as AECT, will be considered by the Anglo-American Code Revision Committee which has scheduled the second edition of the AACR for 1977.

The AECT Standards for Cataloging Nonprint Materials 4th edition, authored by Alma M. Tillin and William J. Quinly, is designed to serve as an interpretation and practical application of the AACR rules and their interim revisions to date for cataloging all types of materials commonly accepted as nonprint (e.g., maps and microforms are included). This statement does not imply that we agree in every detail with the AACR and the Library of Congress recommendations, but the cataloger does have the option to follow whichever rules are most applicable to the particular library.

The major differences have to do with the terminology used for medium designators. We prefer "Audiorecording" to "Sound Recording." In our opinion microscope slides are not unique, and should be grouped under the general designator "Slides." The LC recently reversed its decision to use the new Post Office abbreviations for States which we show in the Standards.

Hopefully the majority of these nit-picking variations will be resolved within the next two years. The simple economies of today's world requires that we reduce the demands for manpower and take a critical look at the luxury of individualized differences. We must be able to transcribe the description of available resources electronically since we cannot afford the personnel to interpret discordant data. The 4th edition of the Standards emphasizes that such a description must contain certain information which should be accepted as standard. These basic essential elements of information are highlighted in the following discussion.

Cataloging provides a means of gaining access to knowledge resources by indentifying, describing, and organizing them for ready retrieval. Thus the information given includes the elements of identification, description, and organization.

The elements of identification supply information to identify a work and to distinguish it from any other work. The elements of description

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furnish information concerning the nature and scope of a work, and its bibliographic history and relationships. The elements of organization provide an analysis of the work, and a means for its retrieval.

Cataloging data are organized by prescribed areas each of which may contain one or several elements of information.

The Main entry (Area 1) may be made under title, series title, or creator. Title main entry is usually preferred for nonbook media because of the difficulty in establishing that the overall responsibility for the whole work can be attributed to one person.

In most instances separate works that comprise a series are each cataloged under its own title, but occasionally it is advisable to use the series title for the main entry and to consider the title of each individual items as a sub-title.

When the primary intellectual and artistic responsibility can be clearly established, or if the audiovisual work is an exact reproduction of a printed work that would have been cataloged under author, the work may be entered under the name of the creator, with an added entry for the title.

The title, general medium designator and statement of creator responsibility comprise area 2. The general medium designator is always given in the singular form (except Realia) immediately following the full title, and is usually enclosed in square brackets. Medium designators are used to distinguish one type of physical format from another, and to notify the user briefly and immediately of the general medium in which the work appears.

The specific physical form designator is given in the Collation (Area 5). Its purpose is to further refine the physical characteristics and functions of the medium.

If there are persons who are primarily responsible for the creation of the work and who are significant in its identification, they may be named in the statement of creator responsibility which is recorded after the medium designator.

Edition information is presented in Area 3. When the work is revised in the same medium, and there is no change in title, the revised work is referred to as a new edition. A simple statement, according to the wording on the work itself, is given. If there is a change of title however, edition information is given in a note.

The Imprint (Area 4) includes place, producer/publisher/sponsor/distributor and date. Many media centers will continue to omit the city of the principal offices of the producer/publisher/distributor, unless the producer and/or distributor is located in a country other than that of the cataloging agency.

The producer is defined as the company or individual that determines the content and form of the material, and is responsible for its manufacture or production. The sponsor is the organization, company or individual other than the producer who finances the production. Sponsorship frequently involves the promotion of a product or a point of view.

The name of the sponsor is recorded second in the imprint statement preceded by the phrase "sponsored by." The distributor is defined as the organization with exclusive national distribution rights for the work. The name and location of the distributor are recorded third in the imprint statement and is usually preceded by the phrase "distributed by" or "released by." The names of companies may be given in the briefest form by which they can be positively identified.

The copyright date indicates the year in which copies of a work are first made available to the public. The production date is interpreted as the date of copyright unless there appears on the work both a copyright date and a date which indicates when the work was completed, but not produced for the public. The release date is the year in which a work becomes available for wide distribution, usually through an established agency. When both a copyright and production date appear on the work only the copyright date need be recorded unless there is a wide disparity in date, under which circumstances the production date should be shown in parentheses following the copyright date. If the date of release is significantly different from the date of copyright, it is recorded after the copyright date and is preceded by the word "released."

If no date of production/copyright or release can be established, a probable date of production should be shown in brackets according to the AACR guidelines. The abbreviation "n.d." signifying no indication of date should not be used.

The Collation (Area 5) presents the physical description of the work. The description provided should be sufficiently complete to identify the work, distinguish it from all other versions of the work, and guide the user in the selection of any equipment which may be required to utilize the material. It should include the number of items and the specific designator, and as applicable, length (playing time, number of frames, etc.), sound and color statement, size playback speed, notation of audio or other accompaniments, and a brief statement of other physical characteristics.

Although metric measurement is preferred, until the conversion is well understood, many of the more familiar measurements will still be shown in inches. The metric measurement may be noted in parentheses after the measurement in inches.

In printed catalogs limited to a specific medium, elements in the collation which are common to all entries may be omitted.

A group of separate works related to each other bearing collective title is called a series. In Area 6 the content and series title is given in parentheses following the collation. Series titles should not be taken from the container or from producer's catalogs, but from the work itself. Information in the series statement includes series title, number within the series, subseries title and number within the subseries.

Notes (Area 7) are designed to provide supplementary information about the nature and scope of the work, and any relationship not brought out in the formal description. They should be as brief as clarity and good grammer permit, and may be combined or grouped together to create a clear logical entry. Included in the notes are an indication

of the educational level for which the work is intended, as extension of the physical description, information about accompanying and/or descriptive material, other versions, source of title, title variations, related works, and credits, a summary and a contents list.

Presented in Area 8 are all other identifying and organizational data such as the Standard Number, tracings, classification number, and the general and specific designator cores provided for computer or manual coding if an indication of the specific type of materia. is required. The media code and designators may be shown in the call number if desired. The use of color codes to indicate that the material is in an audiovisual format or a specific medium is impractical and is not recommended.

In the second section of the Standards there are more specific details which focus on those areas which contain particular format pecularities or exceptions to the basic rules. There are in excess of 140 sample cards illustrating both simple and full descriptive cataloging in a format designated primarily for those libraries which still type their cards. They can be used as a guide in the cataloging of materials of the same type and in the treatment of similar problems.

The book also includes a physical description chart, an extensive glossary, a listing of abbreviations, a bibliography, and a proposed list of designators and codes for the conventional print formats, and an index.

The Standards for Cataloging Nonprint Materials, 4th edition, will be available this Fall for $4.95 from the Association of Educational Communications and Technology, 1201 Sixteenth Street, Washington, D.C. 20036.